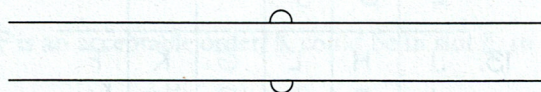


All three scenarios can work with the clues provided, so you can use all three when evaluating the answer choices, as you're looking for something that *could be true*. Here's the diagram:

FGHIJKL		~K					~G
		~H	~K				~J
		1	2	3	4	5	6
16.	G	L		J			
	J	(G)	L	(G)			
	L	G	J				

Choice (A) seems possible in all three scenarios, as only G and J are prohibited from being in slot 6 and they are both already placed elsewhere. So go ahead and choose this answer and move on.

Choice (B) is not possible since G is never in slot 5 in any of the three scenarios. Eliminate (C) since slot 3 is already taken in two scenarios, and in the one instance in which it is open—when G is first—H would have to be fifth or sixth because J is fourth. Choices (D) and (E) are not possible since J is never in slot 2 or 5 in any of the three scenarios.



13. Which one of the following must be true?

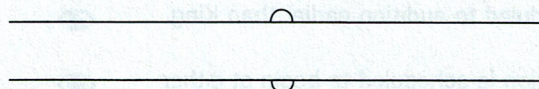
- (A) Lauder is scheduled to audition earlier than Herman. 
- (B) Lauder is scheduled to audition earlier than King. 
- (C) Jackson's audition is scheduled to begin at either 1 P.M. or 5 P.M. 
- (D) Fujimura and Jackson are not scheduled to audition in consecutive hours. 
- (E) Gabrieli and King are not scheduled to audition in consecutive hours. 

Here's How to Crack It

Now that you've answered all the questions that give new information, attack the questions that ask about all possible versions of the game. Work through the answer choices looking for something that must be true in all possible versions, and use your deductions and prior work to eliminate answer choices. From your work on question 16, you can see that it's possible for H to audition earlier than L in the second scenario, so L does not have to be earlier than H. Eliminate (A). Choice (B) must be true based on the deduction combining clues 2 and 3. Since you know (B) is the answer, you don't need to look at the other answer choices, but if you want to know why the other answer choices are incorrect, keep reading.

Eliminate (C) based on prior work on question 16 that tells you that J can also be third or fourth. Choice (D) doesn't have to be true because it's possible for F and J to be consecutive in any of the three scenarios in question 16. Choice (E) doesn't have to be true because it's possible for G and K to be consecutive. This can be seen in the second scenario on question 16.

FGHJKL	~K		~G		~J	
	~H	~K	~H	~K	~H	~K
	1	2	3	4	5	6
16.	G	L		J		
	J	(G)	L	(G)		
	L	G	J			
13.	J	H	L	G	K	F
	J	F	L	G	H/K	K/H



14. The earliest King's audition could be scheduled to begin is

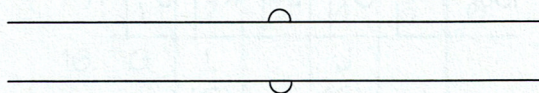
- (A) 5 P.M. 
- (B) 4 P.M. 
- (C) 3 P.M. 
- (D) 2 P.M. 
- (E) 1 P.M. 

Here's How to Crack It

Continue working the questions that ask about all possible versions of the game. Refer to the diagram and eliminate answer choices based on prior work, then try any remaining answer choices. Deductions show that K cannot be in 1 or 2, so eliminate (D) and (E). Question 14 shows open spaces for K to be in any of slots 3, 4, or 5, so try K in 3 to confirm it is possible.

FGHJKL	~K					~G
	~H	~K				~J
	1	2	3	4	5	6
16.	G	L		J		
	J	(G)	L	(G)		
	L	G	J			
13.	J	H	L	G	K	F
	J	F	L	G	H/K	K/H
14.	G	L	K	J	H/F	F/H

Since the order G, L, K, J, H, F is an acceptable order, K could be in slot 3, so (C) is the credited response.



15. The order in which the saxophonists are scheduled to audition is completely determined if which one of the following is true?

- (A) Herman's audition is scheduled to begin at 4 P.M.
- (B) Jackson's audition is scheduled to begin at 1 P.M.
- (C) Jackson's audition is scheduled to begin at 5 P.M.
- (D) Lauder's audition is scheduled to begin at 1 P.M.
- (E) Lauder's audition is scheduled to begin at 2 P.M.

Here's How to Crack It

Use your deductions and prior work to eliminate answer choices before you attempt to try them all out. From question 16, you can eliminate (B), (D), and (E), as in each instance the element for every slot can't be determined just from the information given. You're left with (A) and (C), so try (A). If H is in slot 4, then J will have to be in slot 1 to allow room for L and G. L would be third, so G would have to be second. Slots 5 and 6 could be either F or K, however, so this choice doesn't satisfy the condition in the question. Eliminate (A). There's no need to test (C) since it's the only one left, but if you do, you'll find that all the elements fall into place. The order would be F, G, L, K, J, H in slots 1 through 6, respectively. Choice (C) is the credited response.

FGHJKL	~K					~G
	~H	~K				~J
	1	2	3	4	5	6
16.	G	L		J		
	J	(G)	L	(G)		
	L	G	J			
13.	J	H	L	G	K	F
	J	F	L	G	H/K	K/H
14.	G	L	K	J	H/F	F/H
15a.	J	G	L	H	F/K	K/F
15c.	F	G	L	K	J	H

17. Which one of the following must be true?

- (A) Gabrieli's audition is scheduled to begin before 5 P.M. 
- (B) Herman's audition is scheduled to begin after 2 P.M. 
- (C) Herman's audition is scheduled to begin before 6 P.M. 
- (D) King's audition is scheduled to begin before 6 P.M. 
- (E) Lauder's audition is scheduled to begin before 5 P.M. 

Here's How to Crack It

Work through the answer choices looking for something that must be true in all possible versions and use your deductions and prior work to eliminate answer choices.

You don't have prior work that disproves (A), so hold on to it and come back to try it out if you need to. You can eliminate (B) because the work on question 16 shows that it's possible for H to be in slot 2 in the second scenario. You can eliminate (C) because the work on question 16 shows that it's possible for H to be sixth in any of the three scenarios, and you can eliminate (D) because the work on question 15 shows that it's possible for K to be sixth in any of the three scenarios. You don't have any prior work that disproves (E), so try the two remaining answers.

For (A), try to put G in slot 5. If G is fifth, then K must be sixth and L must be fourth. If L is fourth, J will have to be second and H third, leaving F for slot 1. This sequence works with all the rules, so it's possible for G to be fifth. Choice (A) doesn't have to be true; eliminate it. Since you've eliminated everything else, go ahead and pick (E); there's no need to test it out. If you're curious, though, here's what happens. From clue 3, you know that L and G must be consecutive, in either order; from clue 2 you know that K must come later than G. Therefore, L will be followed either by K or by both K and G, depending on the order of the block. If both K and G follow L, then L can't be fifth or sixth. If the order is G, L, and K in slots 4, 5, and 6, respectively, then J will have to be in slot 3. However, there's no room for H to follow J, as all the slots are filled, so this scenario doesn't work either. Thus, L can never be later than slot 4.

FGHJKL						
	~K					~G
	~H	~K				~J
	1	2	3	4	5	6
16.	G	L		J		
	J	(G)	L	(G)		
	L	G	J			
13.	J	H	L	G	K	F
	J	F	L	G	H/K	K/H
14.	G	L	K	J	H/F	F/H
15a.	J	G	L	H	F/K	K/F
15c.	F	G	L	K	J	H
17a.	F	J	H	L	G	K
17e.	F	H	J	G	L	K

Answers for Game 4 (Pages 270–271)

18. A PrepTest 45, Section 3, Question 18

19. A PrepTest 45, Section 3, Question 19

20. E PrepTest 45, Section 3, Question 20

21. C PrepTest 45, Section 3, Question 21

22. C PrepTest 45, Section 3, Question 22

Explanations for Game 4

Ranking. Of the four games, this one is hands down the most complex and should be done last.

Step 1: Diagram and Inventory This is a twisted 1D grouping game. The three nations will form the core of your diagram with the crops being the elements. We also have known placeholders so those must be put into the diagram as well. We know from the setup that all elements will be used, but that one must repeat to fill all the spaces. The twist in the game appears in the clues and will be discussed there.

ORSTW	X	Y	Z
Clue Shelf	--	--	--

Step 2: Symbolize and Double-check the Clues Clue 1 is a standard antiblock on Grouping games.

① $\boxed{QW}$

Clue 2 is a twisted conditional. This clue basically says that if X or Y exports S, then so does the other one. “If, but only if” statements can be diagrammed with an arrow going both ways.

$$S_X \leftrightarrow S_Y$$

The contrapositive of this statement is simply a negation. If S isn’t in one, then it isn’t in the other.

$$\sim S_X \leftrightarrow \sim S_Y$$

Clue 3 is a standard conditional with “and.” Remember that “and” becomes “or” in the contrapositive.

$$R_Y \rightarrow T_X \text{ and } T_Z$$

$$\sim T_Z \text{ or } \sim T_X \rightarrow \sim R_Y$$

Clue 4 is also a twisted conditional. This basically tells us that if Z exports something, then Y doesn't.

$$\begin{aligned} Z &\rightarrow \sim Y \\ Y &\rightarrow \sim Z \end{aligned}$$

Remember, always double-check your conditionals carefully to ensure that they move in the correct direction.

Step 3: Make Deductions and Size Up the Game Apart from the contrapositives of the conditional statements above, there aren't many deductions to be found in this game. One important thing to note is that only one element can be repeated. Two of our clues force an element to double—clue 2 and clue 3. While we can't assume that S and T are the only elements that can double, these are fairly restrictive. The one deduction (we're using that term loosely here) that can be made from this restriction is that clue 2 and clue 3 cannot occur simultaneously. If they did, then we'd have to fill four spaces with two elements, not leaving enough room for the rest of the elements to be used at least once.

Steps 4–6: Assess the Question, Act, and Use Process of Elimination Question 18 appears to be a Grab-a-Rule, so dive into that one.

18. Which one of the following could be an accurate list, for each of the nations, of the crops it exports?

- (A) Nation X: oranges, rice; Nation Y: oranges, tea; Nation Z: soybeans, wheat
- (B) Nation X: oranges, tea; Nation Y: oranges, rice; Nation Z: soybeans, wheat
- (C) Nation X: oranges, wheat; Nation Y: oranges, tea; Nation Z: rice, soybeans
- (D) Nation X: rice, wheat; Nation Y: oranges, tea; Nation Z: oranges, soybeans
- (E) Nation X: soybeans, rice; Nation Y: oranges, tea; Nation Z: soybeans, wheat

Here's How to Crack It

As always with this type of question, focus on a single clue and move through all the answer choices. Stay systematic—even if you think you see one that violates another clue, focus on one clue at a time.

Choice (C) violates clue 1, so eliminate it.

Choice (E) violates clue 2. X has S, but Y doesn't. Get rid of this one.

Choice (B) violates clue 3, so it is gone.

Choice (D) violates clue 4.

Choice (A) is the only one remaining, so select it and move on to the Specific questions.

19. If Nation X exports soybeans and tea, then which one of the following could be true?

- (A) Nation Y exports oranges. 
- (B) Nation Y exports rice. 
- (C) Nation Y exports tea. 
- (D) Nation Z exports soybeans. 
- (E) Nation Z exports tea. 

Here's How to Crack It

Create a new line on the diagram with the new information and then apply your rules. Since S is in X, it must also be exported by Y. Next, S is the only element that doubles, so we cannot have two Ts. Therefore, R must be on Z. O and W are the only elements left. There are no restrictions on which is which, so mark both in your diagram.

ORSTW	X	Y	Z
Clue Shelf	--	--	--
(19)	S I	S O _W	R O _W

We are looking for what *could be true*. The only flexibility in the diagram is with O and W, so the credited response will likely be one of those. Choice (A) says that Y has O. We see from our diagram that this could be true. Lock that answer in and move on.

20. If Nation Z exports tea and wheat, then which one of the following must be true?

- (A) Nation X exports oranges.
 (B) Nation X exports tea.
 (C) Nation X exports wheat.
 (D) Nation Y exports rice.
 (E) Nation Y exports soybeans.

Here's How to Crack It

Begin your new row on the diagram with the new information, and apply your rules. T and W fill up Z, leaving O, R, and S to be placed. S has to be in X or Y, so it must be in both. Put S in both X and Y. We can't have R in Y as a result, so R must be in X, leaving O to fill the last slot in Y.

ORSTW	X	Y	Z
Clue Shelf	--	--	--
(19)	S T	S O _w	R O _w
(20)	S R	S O	T W

This is actually a fully constrained diagram. The only answer choice that matches our diagram is (E). Lock it in.

The General questions on this game are pretty daunting. We do not have much prior work to aid us in POE. In situations such as this, mark off what you can and start playing the remaining answer choices. Remember to apply the correct POE approach as you do.

Let's begin with question 22.

22. Which one of the following pairs CANNOT be the two crops that Nation Y exports?

- (A) oranges and rice
 (B) oranges and soybeans
 (C) rice and tea
 (D) rice and wheat
 (E) soybeans and wheat

Here's How to Crack It

First, focus on the question stem. This question asks for the pair that cannot be in Y. We can eliminate any answer choice that can be together in Y. Look at the prior work from questions 19 and 20. We know from each that S can be with O and W in Y. Thus, we can eliminate (B) and (E). We don't have any other prior work to go on, so it is time to plug in the answers. POE rules here tell us that if an answer choice is valid, then we eliminate it. The answer that doesn't work is correct. Let's start with (A).

Put O and R in Y. Clue 3 applies, so T must go in X and Z. T is our repeating element, so S must go in Z. Therefore, W is in X.

ORSTW	X	Y	Z
Clue Shelf	--	--	--
(19)	S T	S ^O / _W	R ^O / _W
(20)	S R	S O	T W
(22A)	T W	O R	T S

This is a valid diagram so eliminate (A). Now try (C).

Put R and T in Y. Clue 3 applies so T must also go in X and Z. You may already see the problem at this point. If not, put S in Z like before. We still have to place both O and W, but we have only one space remaining. Therefore, this play is not valid. Select answer (C).

ORSTW	X	Y	Z
Clue Shelf	--	--	--
(19)	S T	S ^O / _w	R ^O / _w
(20)	S R	S O	T W
(22A)	T W	O R	T S
(22C)	T ?	R T	T S

Be sure to draw a line through the invalid play so that you don't get confused and use bad information.

We now have a little more work we can use on question 21.

21. It CANNOT be the case that both Nation X and Nation Z export which one of the following crops?

- (A) oranges 
- (B) rice 
- (C) soybeans 
- (D) tea 
- (E) wheat 

Here's How to Crack It

Question 21 asks for the single element that cannot be in both X and Z. We know from our play of 22 (A) that T can be, so eliminate (D). Unfortunately, nothing else can be eliminated, so let's play this one. Just like the previous diagram, we are looking for the one answer that does not work. We will get rid of the ones that are valid.

Start with (A). Put O in both X and Z. Since O is the repeat, we don't want rule 2 or rule 3 to apply. Put S in Z and R in X. Finally, our two remaining elements, T and W, must go in Y.

ORSTW	X	Y	Z
Clue Shelf	--	--	--
(19)	<u>S</u> <u>T</u>	<u>S</u> ^O / _W	<u>R</u> ^O / _W
(20)	<u>S</u> <u>R</u>	<u>S</u> <u>O</u>	<u>T</u> <u>W</u>
(22A)	<u>T</u> <u>W</u>	<u>O</u> <u>R</u>	<u>T</u> <u>S</u>
(22C)	<u>T</u> ?	<u>R</u> <u>T</u>	<u>T</u> <u>S</u>
(21A)	<u>O</u> <u>R</u>	<u>T</u> <u>W</u>	<u>O</u> <u>S</u>

This doesn't break any rules so eliminate it and move on to (B). This time put R in X and Z. As above, we don't want clue 2 or 3 to kick in, so put S in Z. O and W cannot be together, so T must be in Y and O/W in X and W/O in Y.

ORSTW	X	Y	Z
Clue Shelf	--	--	--
(19)	<u>S</u> <u>T</u>	<u>S</u> ^O / _W	<u>R</u> ^O / _W
(20)	<u>S</u> <u>R</u>	<u>S</u> <u>O</u>	<u>T</u> <u>W</u>
(22A)	<u>T</u> <u>W</u>	<u>O</u> <u>R</u>	<u>T</u> <u>S</u>
(22C)	<u>T</u> ?	<u>R</u> <u>T</u>	<u>T</u> <u>S</u>
(21A)	<u>O</u> <u>R</u>	<u>T</u> <u>W</u>	<u>O</u> <u>S</u>
(21B)	<u>R</u> ^O / _W	<u>T</u> ^O / _W	<u>R</u> <u>S</u>

This is a valid play, so eliminate (B). Onward to (C). The good news is that this is our last plug in. If (C) doesn't work, we lock it in. If (C) works, we will eliminate it and select the only remaining answer, (E). Put S in both X and Z. Clue 2 now kicks in, so S must go in Y as well. This is a problem: we have 4 elements that still need placing but only 3 spots for them. This answer choice does not work, so select (C).

ORSTW	X	Y	Z
Clue Shelf	--	--	--
(19)	S T	S O _W	R O _W
(20)	S R	S O	T W
(22A)	T W	O R	T S
(22C)	T ?	R T	T S
(21A)	O R	T W	O S
(21B)	R O _W	T O _W	R S
(21C)	S	S	S

CHAPTER 4: READING COMPREHENSION

Answers for Passage (Pages 339–341)

1. A PrepTest 53, Section 4, Question 1
2. C PrepTest 53, Section 4, Question 2
3. D PrepTest 53, Section 4, Question 3
4. C PrepTest 53, Section 4, Question 4
5. D PrepTest 53, Section 4, Question 5
6. D PrepTest 53, Section 4, Question 6

Explanations

Step 1: Prepare

Prepare this passage like any other RC passage: look for key conclusions, transitions, and expressions of the author's opinion; define the central theme or purpose of each paragraph and how those paragraphs relate to each other; and articulate the basic Bottom Line of the passage. If a question asks about some small detail or about a concept you have not yet fully understood, go back to the passage with that specific issue in mind. And remember that POE is your friend. Often you don't need to fully understand the right answer as long as you have good reasons to eliminate the other four.

Paragraph 1: In the first paragraph, the author introduces the contrast between most Asian American poetry from Hawaii and the recent work of Wing Tek Lum.

Paragraph 2: In the second paragraph, an example of Lum's poetry is introduced in order to illustrate how, through the presence of immigrants, Lum is able to refer both to the traditional culture of his Chinese homeland and to the flux within Hawaiian society. A laudatory poem to a famous Chinese poet is introduced to illustrate Lum's refusal to offer a stereotypical nostalgia for the past while still participating in a distinguished literary tradition.

Paragraph 3: In the third paragraph, the author discusses the final poem in Lum's volume. This poem illustrates the complex relationship between heritage and local culture in determining one's identity. In this poem, Lum acknowledges the hope that many immigrants have for their lives in the U.S. while cautioning that immigrants should come to terms with the strong cultural emphasis in the U.S. on individual drive and success so as to form a healthy new sense of identity.

Bottom Line: The author critiques the recent work of the Asian American poet Wing Tek Lum, claiming that his book, *Expounding the Doubtful Points*, demands to be understood on its own terms. This contrasts with typical Asian American poetry from Hawaii, which can be characterized either as portraying a model multicultural paradise or as exemplifying familiar Asian American themes like generational conflict. The purpose of this passage is to Advocate or Defend Wing Tek Lum's book of poetry.

Note: In this passage, the Bottom Line is laid out in the first paragraph. The rest of the passage supports the author's main defense of Lum's poems. On your first reading, keep your focus on the larger purpose of those second and third paragraphs, and don't get bogged down in the details.

Steps 2–4: Assess, Act, and Answer

Note: In the explanations for these questions and answer choices, we will put special emphasis on self-evaluation: if you picked or lingered over a wrong answer, why? And what could you have done to avoid it or eliminate it faster?

1. Which one of the following most accurately expresses the main point of the passage?

- (A) The poetry of Lum departs from other Asian American poetry from Hawaii in that it acknowledges its author's heritage but also expresses the poet's search for a new local identity. 
- (B) Lum's poetry is in part an expression of the conflict between a desire to participate in a community with shared traditions and values and a desire for individual success. 
- (C) Lum writes poetry that not only rejects features of the older literary tradition in which he participates but also rejects the popular literary traditions of Hawaiian writers. 
- (D) The poetry of Lum illustrates the extent to which Asian American writers living in Hawaii have a different cultural perspective than those living in the continental U.S. 
- (E) Lum's poetry is an unsuccessful attempt to manage the psychological burdens of reconciling a sense of tradition with a healthy sense of individual identity. 

Here's How to Crack It

Step 2: Assess

This is a Big Picture: Main Point question.

Step 3: Act

Remind yourself of your Bottom Line: "The author critiques the recent work of the Asian American poet Wing Tek Lum, claiming that his book, *Expounding the Doubtful Points*, demands to be understood on its own terms."

Step 4: Answer

Note: Even though this is not a Structure: Organization question, breaking down the answer choices as you would for that question type can help you to (1) understand what each part and the whole of the choice is saying and (2) look for pieces that have gone wrong.

Choice (A) mostly matches the Bottom Line. The passage highlights how Lum's poetry is striking in its departure from other Asian American poetry from Hawaii. Lum does address his own heritage but combines that with a search for a new local identity.

Choice (B) seeks to define Lum's poetry in specific terms, but fails to address the broader points of the passage. While *individual success* mentioned in this choice is addressed in the passage, it is only mentioned at the end of the last paragraph and only in reference to a caution that Lum raises for immigrants. The focus on a such a relatively minor point of the passage is a good reason to eliminate this choice. If you chose it, be careful not to put undue emphasis on topics that appear later in the passage.

Choice (C) does not match the passage and can be eliminated. The passage does not discuss Hawaiian writers in general or their popular literary traditions. Avoid answer choices on Main Point questions that attempt to make the point of the passage broader than it really is.

Choice (D) makes an interesting argument about Lum, but does not match the defense provided in the passage. Since the author claims the poetry of Lum is different from that of other Asian American writers in Hawaii, it can't illustrate something about Asian American writers in Hawaii as a whole.

Choice (E) goes in the wrong direction from the passage. The author's main point is a defense of Lum's poetry as something unique. The author uses positive language to describe Lum's poetry, so the author would not say that Lum's poetry is unsuccessful. It is common for a wrong answer choice on a Main Point question to go in the opposite direction of the passage.

Choice (A) is the credited response because it is the only one that matches the Bottom Line.

2. Given the information in the passage, which one of the following is Lum most likely to believe?

- (A) Images in a poem should be explained in that poem so that their meaning will be widely understood. 
- (B) The experience of living away from one's homeland is necessary for developing a healthy perspective on one's cultural traditions. 
- (C) It is important to reconcile the values of individual achievement and enterprise with the desire to retain one's cultural traditions. 
- (D) One's identity is continually in transition and poetry is a way of developing a static identity. 
- (E) One cannot both seek a new identity and remain connected to one's cultural traditions 

Here's How to Crack It

Step 2: Assess

This is an Extract: Inference question.

Step 3: Act

Refer back to the passage to find support for an answer choice. The author provides examples of Lum's ideas in the second and third paragraphs, so the credited response will probably come from one of those examples.

Step 4: Answer

Choice (A) suggests that Lum believes images in a poem should be explained, but the images mentioned in the examples cited by the author in the second or third paragraph provide no evidence that Lum explains his images in great detail. It could be true that Lum believes images should be explained, but there is no evidence in the passage to prove it, so get rid of this answer choice.

Choice (B) is a tough one. In the poem cited in the beginning of the second paragraph, Lum addresses how connections to the homeland are necessary but that one needs to have a new sense of family. However, this is in reference only to someone who has already immigrated. Lum never advocates immigration per se. This is an answer choice that many people hold on to on a first pass but ultimately get rid of because the support for it is not explicit enough.

Choice (C) is directly supported by the text of the poem cited in the third paragraph. The author states that Lum believes *the strong cultural emphasis in the U.S. on individual drive and success that makes retaining a sense of homeland tradition* should be addressed in a way that allows people to find a new identity.

Choice (D) seems to go against the claims made by the author about Lum. Lum's poetry attempts to discover and retain a local sensibility while keeping ties to the homeland. This choice illustrates a dynamic identity, not a static one. Eliminate it.

Choice (E) contradicts the passage too. In the poem cited at the beginning of the second paragraph, Lum says that it's *comforting and necessary* to keep ties to one's homeland. Eliminate this choice too.

Therefore, (C) is the credited response.

3. The author of the passage uses the phrase “the flux within Hawaiian society” (middle of the second paragraph) primarily in order to

- ☒ (A) describe the social tension created by the mix of attitudes exhibited by citizens of Hawaii 
- ☒ (B) deny that Hawaiian society is culturally distinct from that of the continental U.S. 
- ☒ (C) identify the process by which immigrants learn to adapt to their new communities 
- ☐ (D) refer to the constant change to which the culture in Hawaii is subject due to its diverse population 
- ☒ (E) emphasize the changing attitudes of many immigrants to Hawaii toward their traditional cultural norms 

Here's How to Crack It

Step 2: Assess

This is a Structure question.

Step 3: Act

Refer back to the passage and note that the author uses the phrase “the flux within Hawaiian society” in order to highlight the continuous changes in that society brought about by the influx of immigrants.

Step 4: Answer

While (A) discusses the mix of attitudes mentioned in the second paragraph, it is primarily about the attitudes of *citizens of Hawaii*, whereas the topic of the second paragraph is the continuous changes in that society brought about by the influx of immigrants. Since this choice is only partially connected to the passage, eliminate it.

Choice (B) is about the comparison between Hawaii and the continental U.S. The author discusses the U.S. broadly in the third paragraph, but this question is about the second paragraph. Wrong answer choices are often about different parts of the passage than the question. Cross this one off.

Choice (C) is about immigrants, so it is on the same topic as the second paragraph. However, the paragraph is about how those immigrants deal with the conflict of staying tied to a homeland while having a new sense of family in the Hawaii. There is no discussion of a process of adaptation, so cross this one off too.

Choice (D) matches the prediction well. It suggests there are continuous changes in Hawaiian society brought about by the influx of immigrants.

Choice (E) flips the message of the passage. The passage discusses the role of immigrants bringing changes to the Hawaiian society, not that the Hawaiian society changes the traditions of immigrants. The LSAT often flips the order of ideas in order to make a wrong answer choice seem right. Eliminate this one.

This leaves you with (D) as the credited response.

4. According to the passage, some Asian American literature from Hawaii has been characterized as which one of the following?

- ☒ (A) inimical to the process of developing a local sensibility
- ☒ (B) centered on the individual's drive to succeed
- ☐ (C) concerned with conflicts between different age groups
- ☒ (D) focused primarily on retaining ties to one's homeland
- ☒ (E) tied to a search for a new sense of family in a new land

Here's How to Crack It

Step 2: Assess

This is an Extract: Fact question.

Step 3: Act

Look for a fact mentioned in the passage.

Step 4: Answer

In (A), the word *inimical* is too strong. The passage does not explicitly state that any Asian American literature from Hawaii is totally opposed or against the process of developing a local sensibility.

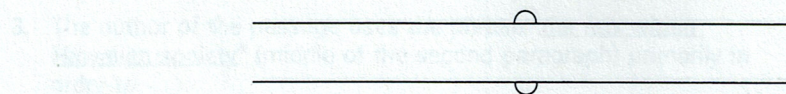
Choice (B) suggests that some Asian American literature from Hawaii is centered on individual achievements. The reference to individual success appears in the third paragraph and refers specifically to the U.S.'s strong cultural emphasis. Since this idea is not mentioned as a characteristic of Asian American literature from Hawaii in the passage, eliminate this choice.

Choice (C) suggests that some Asian American literature from Hawaii is centered on age group conflicts. This conflict was cited as a characteristic of one of two types of Asian American literature from Hawaii in the first paragraph. Keep this choice.

Choice (D) suggests that some Asian American literature from Hawaii is focused on retaining ties to one's homeland. This is not discussed in reference to Asian American literature from Hawaii.

Choice (E) is true of Lum's poetry, which is strikingly different from Asian American literature from Hawaii.

Therefore, the credited response is (C).



5. The author of the passage describes *Expounding the Doubtful Points* as “striking” (second sentence of the first paragraph) primarily in order to

- ☒ (A) underscore the forceful and contentious tone of the work 
- ☒ (B) indicate that the work has not been properly analyzed by literary critics 
- ☒ (C) stress the radical difference between this work and Lum’s earlier work 
- ☒ (D) emphasize the differences between this work and that of other Asian American poets from Hawaii 
- ☒ (E) highlight the innovative nature of Lum’s experiments with poetic form 

Here’s How to Crack It

Step 2: Assess

This is a Structure question.

Step 3: Act

Refer back to the highlighted portion and read the sentence above and below it. The author describes *Expounding the Doubtful Points* as *striking* in order to emphasize how different Lum’s recent work is from the usual Asian American poetry from Hawaii.

Step 4: Answer

The author does not describe Lum’s work as *contentious*, so eliminate (A). The generational conflict mentioned in the first paragraph is a common topic of Asian American poetry in Hawaii, but the author refers to Lum’s work as *striking* because it is not characterized by these themes.

While (B) does address a possible belief of the author who advocates for Lum’s work to be considered unique, the word *striking* refers to a feature of Lum’s work specifically. Eliminate this answer choice since it is not about a feature of Lum’s work.

Choice (C) compares *Expounding the Doubtful Points* to Lum’s earlier works, but the passage never mentions Lum’s earlier works or compares this book to others by the same author. Cross it off.

Choice (D) matches the prediction that *striking* is used in order to emphasize how different Lum’s recent work is from the usual Asian American poetry from Hawaii. Keep this one.

The passage discusses Lum's work as *striking* in its choice of topic, but (E) argues that Lum's work experiments with poetic form. The passage never discusses the poetic form of *Expounding the Doubtful Points*, so cross this one out.

Therefore, the credited response is (D).

6. With which one of the following statements regarding Lum's poetry would the author of the passage be most likely to agree?

- (A) It cannot be used to support any specific political ideology. 
- (B) It is an elegant demonstration of the poet's appreciation of the stylistic contributions of his literary forebears. 
- (C) It is most fruitfully understood as a meditation on the choice between new and old that confronts any human being in any culture. 
- (D) It conveys thoughtful assessments of both his ancestral homeland tradition and the culture in which he is attempting to build a new identity. 
- (E) It conveys Lum's antipathy toward tradition by juxtaposing traditional and nontraditional images. 

Here's How to Crack It

Step 2: Assess

This is an Extract: Inference question. Treat it much like an inference question on Arguments and look for support in the text of the passage.

Step 3: Act

Remind yourself of your Bottom Line: "The author critiques the recent work of the Asian American poet Wing Tek Lum, claiming that his book, *Expounding the Doubtful Points*, demands to be understood on its own terms."

Step 4: Answer

The author does not discuss the political ideology mentioned in (A) at all, so we don't know whether the author would agree with this claim. Cross this one out.

The author never mentioned whether Lum's poetry exhibits appreciation of stylistic contributions, so we don't know whether the author would agree with the claim in (B). Eliminate it too.

Choice (C) makes a claim that is broader than any discussed in the passage. The author never mentions the universality of the topics Lum addresses in his book. The author and Lum appear to address the culture of Asian Americans in Hawaii exclusively, so we don't know whether the author would agree with this claim about people in all cultures. Cross this one off.

The author cites assessments of homeland traditions and building a new sense of family in the discussion of the example in the first part of the second paragraph. Since (D) is directly supported by an example in the passage, this appears to be a good choice. Keep it.

Choice (E) has a tone that does not match the rest of the passage. The author discusses the fact that Lum recognizes the value of tradition, so the author would not claim that Lum's poetry conveys antipathy toward tradition. Eliminate this choice.

This leaves (D) as the credited response.

NOTES